



Colonel Jason K. Fettig, Director

CHAMBER MUSIC SERIES  
Sunday, October 15, 2017 at 2:00 P.M.  
John Philip Sousa Band Hall  
Marine Barracks Annex  
Washington, DC

Georg Christoph Wagenseil (1715–77)

Sonata No. 1 in D, WV 445/1

Allegro assai  
Menuet  
Larghetto  
Vivace

*MGySgt Marcio Botelho, SSgt Charlaïne Prescott,  
and SSgt Caroline Bean Stute, cello*

*MGySgt Aaron Clay, double bass*

Heitor Villa-Lobos (1887–1959)

Trio for Oboe, Clarinet, and Bassoon, W182 (1921)

Animé  
Languisamente  
Vivo

*SSgt Trevor Mowry, oboe  
SSgt Kristin Bowers, clarinet  
SSgt David Young, bassoon*

#### INTERMISSION

Steven Simpson (b. 1967)

*Flow* (2015)

*MGySgt Christopher Rose, marimba  
SSgt Charlaïne Prescott, cello*

Wolfgang Amadeus Mozart (1756–91)

String Quintet No. 3 in C, K. 515

Allegro  
Andante  
Menuetto; Allegretto  
Allegro

*SSgt Sheng-Tsung Wang and SSgt Foster Wang, violin  
GySgt Tam Tran and MSgt Christopher Shieh, viola  
SSgt Caroline Bean Stute, cello*

The Fall Chamber Music Series will continue Sunday, Oct. 22 at 2:00 P.M. in John Philip Sousa Band Hall at the Marine Barracks Annex in Washington, D.C. The program will include works by Beethoven, Popper, and Bartók.

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# ***PROGRAM NOTES***

## **Sonata No. 1 in D, WV 445/1** Georg Christoph Wagenseil (1715–77)

Although relatively unknown to most modern audiences, Georg Christoph Wagenseil was an influential composer of his time. Born to an upper-class family in Austria, Wagenseil showed great musical promise at a young age and was given a scholarship in 1735 to study keyboard, counterpoint, and composition with Johann Joseph Fux. Three years later, with the endorsement of his teacher, he became the imperial court composer of Vienna, a position he held until his demise.

Because of his license to print music, Wagenseil's compositions were widely disseminated, and both Joseph Haydn and Wolfgang Amadeus Mozart studied and performed his works. He therefore played a significant role in the development of the burgeoning Classical style. Wagenseil challenged the predominant Baroque forms of the day by experimenting with new formats of the sonata, symphony, concerto, and opera. For example, he wrote many of his concertos for the average amateur musician to perform in their home accompanied by their friends in true "chamber music style," a staple of the Classical music era. In his operas, he wrote more long-form movements (versus the shorter aria-chorus-aria style) which he felt held the drama and action of the music much more effectively. His flowing style became the norm, influencing Christoph Willibald Gluck's formal operatic reform in 1762. Wagenseil was also very creative with how he blended the timbres of voices and instruments in his masses and other choral works, a skill that made him stand out from his peers.

In addition to his composing, Wagenseil was a brilliant keyboardist who had an active performance career until gout affected the use of his left hand in 1765. He continued to compose and teach, with pupils such as Johann Baptist Schenk, who went on to teach Ludwig van Beethoven. Wagenseil's pupils found him to be a very effective teacher; Schenk wrote about how Wagenseil would use the works of George Frideric Handel and Johann Sebastian Bach (instead of his own) as examples for his students to follow.

Wagenseil's Sonata No. 1 in D is a four movement composition for three cellos and double bass. The sonata is one of a set of quartets for low strings that Wagenseil wrote in 1764 and is a perfect example of the early Classical chamber music style he helped usher on to the Vienna music scene. Its four movements also follow the new classical movement format that the composer developed.

## **Trio for Oboe, Clarinet, and Bassoon, W182 (1921)** Heitor Villa-Lobos (1887–1959)

Heitor Villa-Lobos eschewed formal musical training to become a towering artistic presence in twentieth-century Brazil. Born in Rio de Janeiro, he came of age in the midst of political turbulence. Having overthrown the Empire of Brazil in 1889, his new nation cast off European dominance to rediscover the richness of its indigenous cultural heritage. In his youth, Villa-Lobos spent time exploring Brazil's interior, hearing firsthand the music of native Brazilians. Upon returning to Rio de Janeiro, he performed in classical and street ensembles alike. Compositionally, Villa-Lobos came to synthesize this potpourri of classical, folk, and popular influences into a distinct and novel style. He sought to be uniquely Brazilian, replacing European Romanticism with a new, nationalistic musical vocabulary.

Villa-Lobos composed this trio early in his career, shortly before his first trip to Europe. Like his better known *Chôros* and *Bachianas*, the Trio produces a spontaneous and improvisational mood, flowing and largely devoid of standard formal construction. The complex first movement frequently pits two players against one another in intricate cross-rhythms, incorporating recurring dissonances and even onomatopoeic effects. The second movement evokes both the style of French Impressionism and that of a South American dance. With the driving, primitive rhythms of the third movement, undoubtedly influenced by both his native Brazil and the Ballet Russe works of Igor Stravinsky, Villa-Lobos brings the work to an exhilarating close.

## ***Flow (2015)***

Steven Simpson (b. 1967)

Dr. Steven Simpson was born in Waldorf, Maryland, and earned his doctorate in composition from the University of Michigan in Ann Arbor in 2003. His principal teachers were William Bolcom, Bright Sheng, and William Albright. Additional education includes a bachelors degree from Mercyhurst University in Erie, Pennsylvania, where he studied with nationally renowned composer Albert Glinsky, and a masters degree from Bowling Green State University in Ohio under the tutelage of Marilyn Shrude and Burton Berman.

Simpson is a musical storyteller, crafting an emotional journey for the listener. His compositions range from large orchestral works to small chamber works. Various groups and individuals throughout the United States have performed Simpson's music. Among them are the Cleveland Chamber Orchestra, the Carolina Pops Orchestra, the University of Michigan Symphony Orchestra, and the acclaimed new music ensemble Relâche.

The word "flow" is defined as, "The action or fact of moving along in a steady, continuous stream." *Flow* for cello and marimba literally "flows" with few interruptions. Distinct motives transform into new ones, as does the tonal language from section to section, to create new textures, timbres, and different moods. The use of modality is prevalent throughout the work, and this provides a unique palette of flavors ideally suited for both the marimba and cello. A free contrapuntal style is used throughout, allowing an improvisatory-like discourse between both instruments to occur, and often one instrument is reacting to the new direction that the other takes. This in turn allows for the possibility of a presumed direction that can move in an entirely different one. Despite the mostly continuous movement, the composition has a very distinct structure. Melodic melodies and exciting rhythmic gestures are blended while constantly transforming in order to allow the listener to "flow" in a river of music from beginning to end.

## **String Quintet No. 3 in C, K. 515**

Wolfgang Amadeus Mozart (1756–91)

In 1785, Joseph Haydn heard performances of the string quartets that Wolfgang Amadeus Mozart dedicated to him in Vienna. Haydn, known as "The Father of the String Quartet," was so impressed with Mozart's profound compositional skills that he told Mozart's father that he believed his son was the greatest composer he had ever known in person or reputation. Interestingly, Mozart often wrote string quintets soon after finishing sets of string quartets. While there are approximately twenty-three published string quartets, he composed only six string quintets. His String Quintet No. 3 in C, K. 515 was composed after he finished writing the "Haydn" quartets and emerged from Mozart's mature compositional period. During this time, his works such as *The Marriage of Figaro*, Symphony No. 38, and *Don Giovanni* were wildly popular. The string quintets, on the other hand, did not experience the same level of success. In fact, they weren't selling at all, and Mozart found himself in the embarrassing position of reducing the price of the manuscripts to practically nothing.

Even though Mozart's string quintets were not well-received at the time they were published, music historians regard them as masterpieces and consider them to be superior among his chamber works. While composers like Michael Haydn (Joseph's younger brother) and Luigi Boccherini are credited with being the first to write for a group of five string instruments, Mozart is the one who really established the string quintet genre.

In the K. 515 Quintet, Mozart plays with the number five. Five instruments, five independent lines weaving in and out with different permutations of smaller groupings. Instead of constructing the more conventional four-bar phrase, he employs asymmetrical five-bar phrases. One would think that this would create imbalances in the melody, but it doesn't; it flows with lyrical ease. There is also a theme of simplicity, from the key of C (a key signature without sharps or flats) to the simplicity of the opening arpeggio of the first movement played by the cello, which outlines the basic foundation of the harmony.

This quintet is a work of epic proportions. The sonata form of the first movement is one of the longest among eighteenth-century compositions, perhaps carving a path for works like Beethoven's Ninth Symphony. The second movement is a lyrical operatic dialogue between the first violin and first viola, while the third and fourth movements possess all the grace, elegance, and grandeur of a symphony. The construction of Mozart's Quintet in C is symphonic in nature, and at the same time has elements of a fully staged opera. It is a monumental work with the intimacy of five players in a chamber music setting.